



10474

BIBLIOTHECA
UNIV. JAGELL.
CRACOVENSIS

musicalia



FR. CHOPIN'S Pianoforte-Werke

revidirt und mit Fingersatz versehen

(zum grössten Theil nach des Autors Notirungen)

von

Carl Mikuli.**Einzel-Ausgabe.****Band I. Mazurkas.**

- No. 1. Op. 6 No. 1. *Fism.*
No. 2. Op. 6 No. 2. *Cism.*
No. 3. Op. 6 No. 3. *E.*
No. 4. Op. 6 No. 4. *Esm.*
No. 5. Op. 7 No. 1. *B.*
No. 6. Op. 7 No. 2. *Am.*
No. 7. Op. 7 No. 3. *Fm.*
No. 8. Op. 7 No. 4. *As.*
No. 9. Op. 7 No. 5. *C.*
No. 10. Op. 17 No. 1. *B.*
No. 11. Op. 17 No. 2. *Em.*
No. 12. Op. 17 No. 3. *As.*
No. 13. Op. 17 No. 4. *Am.*
No. 14. Op. 24 No. 1. *Gm.*
No. 15. Op. 24 No. 2. *C.*
No. 16. Op. 24 No. 3. *As.*
No. 17. Op. 24 No. 4. *Dm.*
No. 18. Op. 30 No. 1. *Cm.*
No. 19. Op. 30 No. 2. *Hm.*
No. 20. Op. 30 No. 3. *Des.*
No. 21. Op. 30 No. 4. *Cism.*
No. 22. Op. 33 No. 1. *Gism.*
No. 23. Op. 33 No. 2. *D.*
No. 24. Op. 33 No. 3. *C.*
No. 25. Op. 33 No. 4. *Hm.*
No. 26. Op. 41 No. 1. *Cism.*
No. 27. Op. 41 No. 2. *Em.*
No. 28. Op. 41 No. 3. *H.*
No. 29. Op. 41 No. 4. *As.*
No. 30. Op. 50 No. 1. *G.*
No. 31. Op. 50 No. 2. *As.*
No. 32. Op. 50 No. 3. *Cism.*
No. 33. Op. 56 No. 1. *H.*
No. 34. Op. 56 No. 2. *C.*
No. 35. Op. 56 No. 3. *Cm.*
No. 36. Op. 59 No. 1. *Am.*
No. 37. Op. 59 No. 2. *As.*
No. 38. Op. 59 No. 3. *Fism.*
No. 39. Op. 63 No. 1. *H.*
No. 40. Op. 63 No. 2. *Fm.*
No. 41. Op. 63 No. 3. *Cism.*
No. 42. Op. 67 No. 1. *G.*
No. 43. Op. 67 No. 2. *Gm.*
No. 44. Op. 67 No. 3. *C.*
No. 45. Op. 67 No. 4. *Am.*
No. 46. Op. 68 No. 1. *C.*
No. 47. Op. 68 No. 2. *Am.*
No. 48. Op. 68 No. 3. *F.*
No. 49. Op. 68 No. 4. *Fm.*
No. 50. (Notre temps No. 2.) *Am.*
No. 51. *Am.*

Band II. Nottornos.

- No. 1. Op. 9 No. 1. *Bm.*
No. 2. Op. 9 No. 2. *Es.*
No. 3. Op. 9 No. 3. *H.*
No. 4. Op. 15 No. 1. *F.*
No. 5. Op. 15 No. 2. *Fis.*
No. 6. Op. 15 No. 3. *Gm.*
No. 7. Op. 27 No. 1. *Cism.*
No. 8. Op. 27 No. 2. *Des.*
No. 9. Op. 32 No. 1. *H.*
No. 10. Op. 32 No. 2. *As.*
No. 11. Op. 37 No. 1. *Gm.*
No. 12. Op. 37 No. 2. *G.*
No. 13. Op. 48 No. 1. *Cm.*
No. 14. Op. 48 No. 2. *Fism.*
No. 15. Op. 55 No. 1. *Fm.*
No. 16. Op. 55 No. 2. *Es.*
No. 17. Op. 62 No. 1. *H.*
No. 18. Op. 62 No. 2. *E.*
No. 19. Op. 72 No. 1. *Em.*

Band III. Etuden.

- No. 1. Op. 10 No. 1. *C.*
No. 2. Op. 10 No. 2. *Am.*
No. 3. Op. 10 No. 3. *E.*
No. 4. Op. 10 No. 4. *Cism.*
No. 5. Op. 10 No. 5. *Ges.*
No. 6. Op. 10 No. 6. *Esm.*
No. 7. Op. 10 No. 7. *C.*
No. 8. Op. 10 No. 8. *F.*
No. 9. Op. 10 No. 9. *Fm.*
No. 10. Op. 10 No. 10. *As.*
No. 11. Op. 10 No. 11. *Es.*
No. 12. Op. 10 No. 12. *Cm.*
No. 13. Op. 25 No. 1. *As.*
No. 14. Op. 25 No. 2. *Fm.*
No. 15. Op. 25 No. 3. *F.*
No. 16. Op. 25 No. 4. *Am.*
No. 17. Op. 25 No. 5. *Em.*
No. 18. Op. 25 No. 6. *Gism.*
No. 19. Op. 25 No. 7. *Cism.*
No. 20. Op. 25 No. 8. *Des.*
No. 21. Op. 25 No. 9. *Ges.*
No. 22. Op. 25 No. 10. *Hm.*
No. 23. Op. 25 No. 11. *Am.*
No. 24. Op. 25 No. 12. *Cm.*
No. 25. *Fm.*
No. 26. *As.*
No. 27. *Des.*

Band IV. Balladen.

- No. 1. Op. 23. *Gm.*
No. 2. Op. 38. *F.*
No. 3. Op. 47. *As.*
No. 4. Op. 52. *Fm.*

Band V. Polonaisen.

- No. 1. Op. 22. *Es.*
No. 2. Op. 26 No. 1. *Cism.*
No. 3. Op. 26 No. 2. *Esm.*
No. 4. Op. 40 No. 1. *A.*
No. 5. Op. 40 No. 2. *Cm.*
No. 6. Op. 44. *Fism.*
No. 7. Op. 53. *As.*
No. 8. Op. 61. *As.*
No. 9. Op. 71 No. 1. *Dm.*
No. 10. Op. 71 No. 2. *B.*
No. 11. Op. 71 No. 3. *Fm.*
No. 12. *Gism.*

Band VI. Praeludien.

- Praeludien No 1—24 Op. 28.
Praeludium No. 25. Op. 45. *Cism.*

Band VII. Sonaten.

- No. 1. Op. 4. *Cm.*
No. 2. Op. 35. *Bm.*
No. 3. Op. 58. *Hm.*

Band VIII. Walzer.

- No. 1. Op. 18. *Es.*
No. 2. Op. 34 No. 1. *As.*
No. 3. Op. 34 No. 2. *Am.*
No. 4. Op. 34 No. 3. *F.*
No. 5. Op. 42. *As.*
No. 6. Op. 64 No. 1. *Des.*
No. 7. Op. 64 No. 2. *Cism.*
No. 8. Op. 64 No. 3. *As.*
No. 9. Op. 69 No. 1. *Fm.*
No. 10. Op. 69 No. 2. *Hm.*
No. 11. Op. 70 No. 1. *Ges.*
No. 12. Op. 70 No. 2. *Fm.*
No. 13. Op. 70 No. 3. *Des.*
No. 14. *Em.*
No. 15. *E.*

Band IX. Rondos.

- No. 1. Rondo. Op. 1. *Cm.*
No. 2. Rondo à la Mazurka. Op. 5. *F.*
No. 3. Krakowiak. Grosses Concert-Rondo. Op. 14. *F.*
No. 4. Rondo. Op. 16. *Es.*
No. 5. Rondo. Op. 73. *C* (für zwei Pianoforte).

Band X. Scherzos.

- No. 1. Op. 20. *Hm.*
No. 2. Op. 31. *Bm.*
No. 3. Op. 39. *Cism.*
No. 4. Op. 54. *E.*

Band XI. Impromptus.

- No. 1. Op. 29. *As.*
No. 2. Op. 36. *Fis.*
No. 3. Op. 51. *Ges.*
No. 4. Phantasie-Impromptu. Op. 66. *Cism.*

Band XII. Variationen.

- Là ci darem la mano. Op. 2. *B.*
Brillante Variationen. Op. 12. *B.*
Variationen über ein deutsches Thema. *E.*
Variation aus „Hexameron“. *E.*

Band XIII. Phantasien.

- No. 1. Grosse Phantasie über polnische Themen. Op. 13. *A.*
No. 2. Phantasie. Op. 49. *Fm.*

Band XIV.**Verschiedene Werke.**

- Bolero. Op. 19. *C.*
Tarantelle. Op. 43. *As.*
Concert-Allegro. Op. 46. *A.*
Berceuse. Op. 57. *Des.*
Barcarole. Op. 60. *Fis.*
Trauermarsch. Op. 72 No. 2. *Cm.*
3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*
Trauermarsch a. d. Sonate Op. 35. *Bm.*

Band XV. Concerte.

- No. 1. Op. 11. *Em.*
No. 2. Op. 21. *Fm.*

Band XVI. Kammermusik.

- Introduction und Polonaise für Piano-forte und Violoncell. Op. 3. *C.*
Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*
Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*
Grosses Duo (Chopin u. A. Franchomme, Op. 15) für Pianoforte und Violoncell. *E.*

Band XVII. Supplement.

- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:
Op. 2. Variationen „Là ci darem la mano“.
Op. 11. Concert No. 1.
Op. 13. Grosse Phantasie.
Op. 14. Krakowiak. Grosses Concert-Rondo.
Op. 21. Concert No. 2.
Op. 22. Grosse Polonaise.

Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigenthum des Verlegers.

Frau von LINDE gewidmet.



My mus

9/1

Rondo.

F. Chopin Op. 1.

Allegro. (M.M. ♩ = 108.)

[illegible]

First system of musical notation, measures 1-4. Treble and bass staves. Fingerings: 2 5, 4 1 3 2 4 1, 3 2 1. Dynamics: *p*, *f*, *p*. Trills marked *tr*.

Second system of musical notation, measures 5-8. Treble and bass staves. Fingerings: 4 5, 2 1 4, 2 3, 1 4 3, 1 4 3, 1 4 3. Dynamics: *Ped.* *

Third system of musical notation, measures 9-12. Treble and bass staves. Fingerings: 1 4 2 3, 1 4 3 2 4 3, 2 4 1 5 2 3 1 4, 1 3 2 4 1 5 2 3.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *cresc.*, *Ped.* *

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *cresc.*, *cresc.*, *cresc.*

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *cresc.*, *dim.*, *Ped.* *

Gib. Jao.

Più lento. (♩ = 132.)

cre - scen - do ritard. con moto espr.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

5339. 5340.

dim. e ritard.

cresc.

f

8339.5340.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble and a bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical ornaments (marked with asterisks) and pedaling instructions (labeled 'Ped.'). Dynamic markings include 'dim. e ritard.' (diminuendo and ritardando), 'cresc.' (crescendo), and 'f' (forte). Fingering numbers (1-5) are provided for many of the notes. The piece concludes with a final flourish in the right hand and a sustained chord in the left hand.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering (1-5) and a dotted line above the first measure.

Second system of musical notation, measures 5-8. Treble and bass staves with 'Ped.' markings and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves with 'Ped.' markings and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with 'Ped.' markings and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with 'm.d.', 'm.g.', 'accelerando', and 'f' markings.

Tempo più moto. (♩ = 108.)

Sixth system of musical notation, measures 21-24. Treble and bass staves with 'Ped.' markings and asterisks.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and ornaments. The first four systems feature a continuous bass line with a repeating pattern of eighth notes, while the treble staff contains more complex melodic lines with ornaments and slurs. The fifth system continues this pattern, and the sixth system concludes the piece with a final cadence. Dynamic markings include 'Ped.' (pedal) and 'mf' (mezzo-forte). The page is numbered 7 in the top right corner.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

pp *mf*

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with trills and slurs. Bass staff contains a rhythmic accompaniment with chords and single notes. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *f* is present.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with trills. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with trills and slurs. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with trills. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *f* is present.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with trills. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *p* is present.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with trills. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *cresc.* is present.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 4 1 2 1, 2 5). The bass staff provides a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, continuing the piece. The treble staff features more complex ornaments and fingerings (e.g., 2 3 1 1, 4 1 2 1, 2 3 4 2). The bass staff continues the accompaniment. Dynamics include *p* (piano) and *cre* (crescendo).

Third system of musical notation. The treble staff has dense ornamentation and fingerings (e.g., 3 2 4 2, 1 2 3 4 5 4 3 2 1). The bass staff includes the lyrics "scen - do" and the tempo marking *calando* (diminuendo). Dynamics include *f* (forte).

Fourth system of musical notation. The treble staff features a melodic line with the instruction *dolce e legato* (sweet and connected) and *p* (piano). The bass staff has a continuous accompaniment with fingerings (e.g., 3 4, 4 1 1, 2 1 4 1 3 4, 2 3 1, 2 3 1).

Fifth system of musical notation. The treble staff includes the instruction *cresc.* (crescendo). The bass staff continues the accompaniment with fingerings (e.g., 5 3 1 4, 3 4).

Sixth system of musical notation. The treble staff features a melodic line with fingerings (e.g., 4 1 1 4 3, 2 1 3 1 2 4, 1 3, 1 3). The bass staff provides a harmonic accompaniment.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and slurs.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and slurs.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and slurs. Includes markings *m.d.*, *f*, and *m.g.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and slurs. Includes markings *Ped.* and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and slurs. Includes markings *Ped.* and asterisks.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingerings and slurs. Includes markings *p*, *Ped.*, and asterisks.

Ped. * *Ped.* *

cresc. *dim.*

Più lento. (♩ = 132.)

calando *p a tempo*

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation, measures 1-4. Treble and bass staves. Bass line includes fingerings 1 3 2 3 1 and 1 3. Pedal points marked with asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves. Pedal points marked with asterisks. Measure 8 includes the instruction *diminuendo ritard.*

Tempo I. (♩ = 108.)

Third system of musical notation, measures 9-12. Treble and bass staves. Rapid sixteenth-note passages in both hands.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Rapid sixteenth-note passages in both hands.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamic markings *pp*, *mf*, and *mf*. Pedal points marked with asterisks.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamic markings *p* and *p*. Pedal points marked with asterisks.

First system of musical notation. Treble and bass staves. Treble staff features trills (tr) and slurs. Bass staff includes 'Ped.' markings and asterisks. A dotted line with an '8' is above the first measure.

Second system of musical notation. Treble staff includes trills (tr) and slurs. Bass staff includes 'Ped.' markings and asterisks. A dotted line with an '8' is above the first measure. Fingerings 4 1 and 4 1 are indicated above the treble staff.

Third system of musical notation. Treble staff includes trills (tr) and slurs. Bass staff includes 'Ped.' markings and asterisks. A dotted line with an '8' is above the first measure. Dynamics *ff* and *p* are present.

Fourth system of musical notation. Treble and bass staves. Treble staff includes trills (tr) and slurs. Bass staff includes 'Ped.' markings and asterisks. A dotted line with an '8' is above the first measure. Dynamics *p* and *f* are present.

Fifth system of musical notation. Treble and bass staves. Treble staff includes trills (tr) and slurs. Bass staff includes 'Ped.' markings and asterisks. A dotted line with an '8' is above the first measure. Dynamics *cresc.* and *p* are present.

Sixth system of musical notation. Treble and bass staves. Treble staff includes trills (tr) and slurs. Bass staff includes 'Ped.' markings and asterisks. A dotted line with an '8' is above the first measure. Dynamics *ff* and *f* are present.

Claviermusik.

- C. Heuser.** *M. 3*
Op. 21. 3 Stücke.
No. 1. Barcarole . . . 1—
No. 2. Serenade . . . 1—
No. 3. Capriccio . . . 1—
Op. 27. 3 Stücke.
No. 1. Canzonetta . . . 1—
No. 2. Serenade . . . 1—
No. 3. Rondo gracioso 1—
- F. Hiller.**
Op. 97. Zur Guitarre. Impromptu . . . 1—
Op. 122 No. 1. Etude. *Am* — 75
— No. 2. Rondino capriccioso . . . 150
Op. 126. 3 Phantasiestücke 3 50
Einzeln:
No. 1. Am Meerestrande 150
No. 2. Lamentation . . . 1—
No. 3. Waffentanz . . . 150
Op. 130. 6 Stücke . . . 450
Einzeln:
No. 1. Ballade . . . 1—
No. 2. Idylle . . . 150
No. 3. Romanze . . . 1—
No. 4. Rondino . . . 1—
No. 5. Ghasel . . . 1—
No. 6. Toccata . . . 1—
Op. 131. Zur Dämmerstunde. Phantasiestücke 3—
Op. 137. All' antico . . . 1—
Op. 141. Zum Ausruhen. 6 leichte Jugendstücke. Heft I, II . . . je 2—
Op. 154. Ghasel u. Walzer 2—
Op. 173. Zum Praeludiren. 50 kurze Impromptus . . . 4—
Op. 198. Dudelsackstücklein 150
Op. 201. Capriccio affettuoso 2—
Impromptu. *Cism* . . . 1—
- R. Hofmann.**
Op. 22. Blumenlese aus der Oper „Der Widerspänstigen Zähmung“ . . . 150
Op. 23. Nachklänge aus der Oper „Der Widerspänstigen Zähmung“ . . . 2—
- O. Hohlfeld.**
Op. 2. 2 Zigeunertänze . . . 2—
- Ed. Horn.**
Op. 12. Skizze . . . 1—
Op. 15. Aus dem Süden. 7 Stücke . . . 2—
- H. Huber.**
Op. 14. 3 Stücke im alten Style . . . 250
Op. 19. Serenade . . . 4—
Op. 21. 3 Melodien . . . 2—
Op. 26. Gedenkblätter . . . 3—
Op. 34. 10 Albumblätter. Heft I, II . . . je 150
Op. 35. Stimmungen. 7 Skizzen . . . 2—
Op. 60. 4 Ländler zum Concertvortrage. No. 1 125
No. 2, 3, 4 . . . je — 75
Op. 70. Miniaturen. Kleine Stücke . . . 3—
- S. Jadassohn.**
Op. 3. 4 Salonstücke . . . 250
Op. 25. 3 Morceaux de Salon 150
Op. 57. Scherzo . . . 150
Op. 62. Valse-Caprice . . . 1—
Op. 63. Albumblätter No. 1—5 . . . je 1—
- A. Jaell.**
Op. 39. Lohengrins Verweis an Elsa . . . 2—
Op. 104. Caprice No. 1. *A* 150
Op. 105. Caprice No. 2. *Em* 175
Op. 125. Nocturne sentimental . . . 2—
- A. Jensen.** *M. 3*
Op. 15. Jagdscene . . . 3—
Op. 19. Praeludium und Romanze . . . 2—
Op. 31. 3 Valses-Caprices.
No. 1. L'Attraction . . . 2—
No. 2. L'Inquietude . . . 150
No. 3. L'Ingénuité . . . 150
Op. 33. Lieder und Tänze. 20 kleine Klavierstücke. Heft I, II . . . je 250
- C. Isenmann.**
Op. 71. Graziella. Mazurka-Caprice . . . 150
- A. Jungmann.**
Op. 43. Im Walde. Phantasie über das Lied „Wer hat dich, du schöner Wald“, von Felix Mendelssohn-Bartholdy. . . 125
Op. 79. Trémolo. Impromptu . . . 150
Op. 257 No. 1. „Du bist wie eine Blume“. Lied von Ant. Rubinstein . . . 1—
— No. 2. Der Asra. Lied von Ant. Rubinstein. 1—
— No. 3. „O! wenn es doch immer so bliebe“. Lied von Ant. Rubinstein . . . 1—
Op. 258 No. 1. Das Sternlein. Lied v. Fr. Kücken — No. 2. Schlummerlied. Lied von Fr. Kücken . . . 125
— No. 3. Liebesbote. Lied von Fr. Kücken . . . 125
Op. 269. Valse de Salon . . . 125
Op. 270. Nachtgesang. Tonstück . . . 1—
Op. 271. Harfenklänge. Tonstück . . . 150
Op. 284. L'Absence. Andante cantabile . . . 125
Op. 285. La Fleur du Cœur. Mélodie . . . 1—
Op. 292. 3 Tonstücke . . . 2—
Op. 307 No. 1. Impromptu — No. 2. Romanze . . . 1—
- A. Junkelmann.**
3 Waldlieder . . . 1—
- W. Kienzl.**
Op. 34. Romantische Blätter. 10 Phantasiestücke.
No. 1. Gruss an Franz Schubert . . . 1—
No. 2. Gedenkblatt (zum Todestage einer berühmten Tänzerin). . . 1—
No. 3. Fahrender Schüler . . . 1—
No. 4. Barcarole . . . 1—
No. 5. In der Polenschenke . . . 1—
No. 6. Wiegenlied . . . 1—
No. 7. Schlaflose Nacht 1—
No. 8. Ländler . . . 1—
No. 9. Walzer . . . 1—
No. 10. Erinnerungen . . . 1—
- Fr. Kirchner.**
Op. 24. 4 Charakterstücke. Complet . . . 3—
Einzeln:
No. 1. Jagdhumoreske 125
No. 2. Abendstille . . . 50
No. 3. Fischerlied . . . 1—
No. 4. Ständchen . . . 75
Op. 25. Im Wald und auf der Haide. Tonbild . . . 75
- Fr. Kirchner.** *M. 3*
Op. 26. Am Wiesenbach. Idylle . . . 1—
Op. 27. Gondoliera . . . — 75
Op. 28. Ballscenen. Heft I 150
Op. 30. Hesperus. Romanze — 75
Op. 34. 2 spanische Charaktertänze.
No. 1. Bolero . . . 1—
No. 2. Die Tambourinschlägerin . . . — 75
Op. 36. Ballscenen. Heft II 150
Op. 37. Marsch-Rondo . . . — 75
Op. 38. Barcarole . . . 1—
Op. 39. In der Sennhütte. Mazurka brillante . . . 1—
Op. 40. Ihr Matten, lebt wohl! Stimmungsbild . . . 1—
Op. 46. 2 Gavotten . . . 1—
Op. 47. Introduzione und Rondo pastorale . . . 150
Op. 48. Canzonetta . . . — 75
Op. 50. Ballscenen. Heft III . . . 150
Op. 51. Jagd-Bild . . . 1—
Op. 52. Schweizerlied . . . 1—
Op. 53. 2 Sonatinen. Complet . . . 3—
Einzeln:
No. 1. *Am*, No. 2. *G* je 150
Op. 60. Tarantelle . . . — 75
Op. 64. 3 heroische Märsche . . . 1—
Op. 69. 2 Jägerlieder (instructive Tonstücke) . . . 1—
Op. 71. Minnelied . . . — 75
Op. 74. Im goldenen Mai. 6 charakteristische Vortragsstücke in fortschreitender Schwierigkeit. (Zweite Folge.) Heft I Mk. 1.—. Heft II 150
Op. 75. Im goldenen Mai. 6 charakterist., instruct. Vortragsstücke in fortschreitender Schwierigkeit. (Zweite Folge.) Heft I, II . . . je 150
Op. 77. 2 Clavierstücke.
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